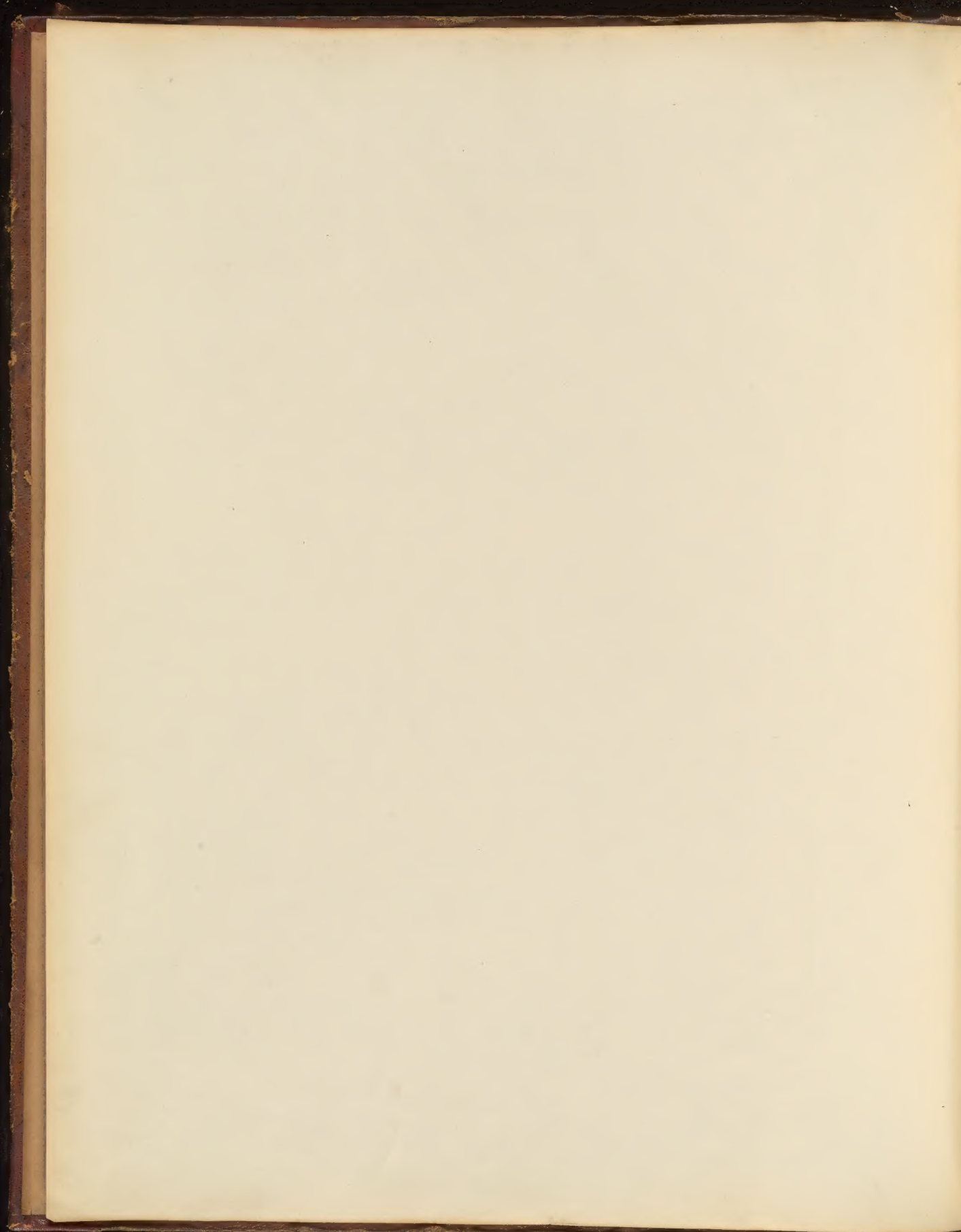
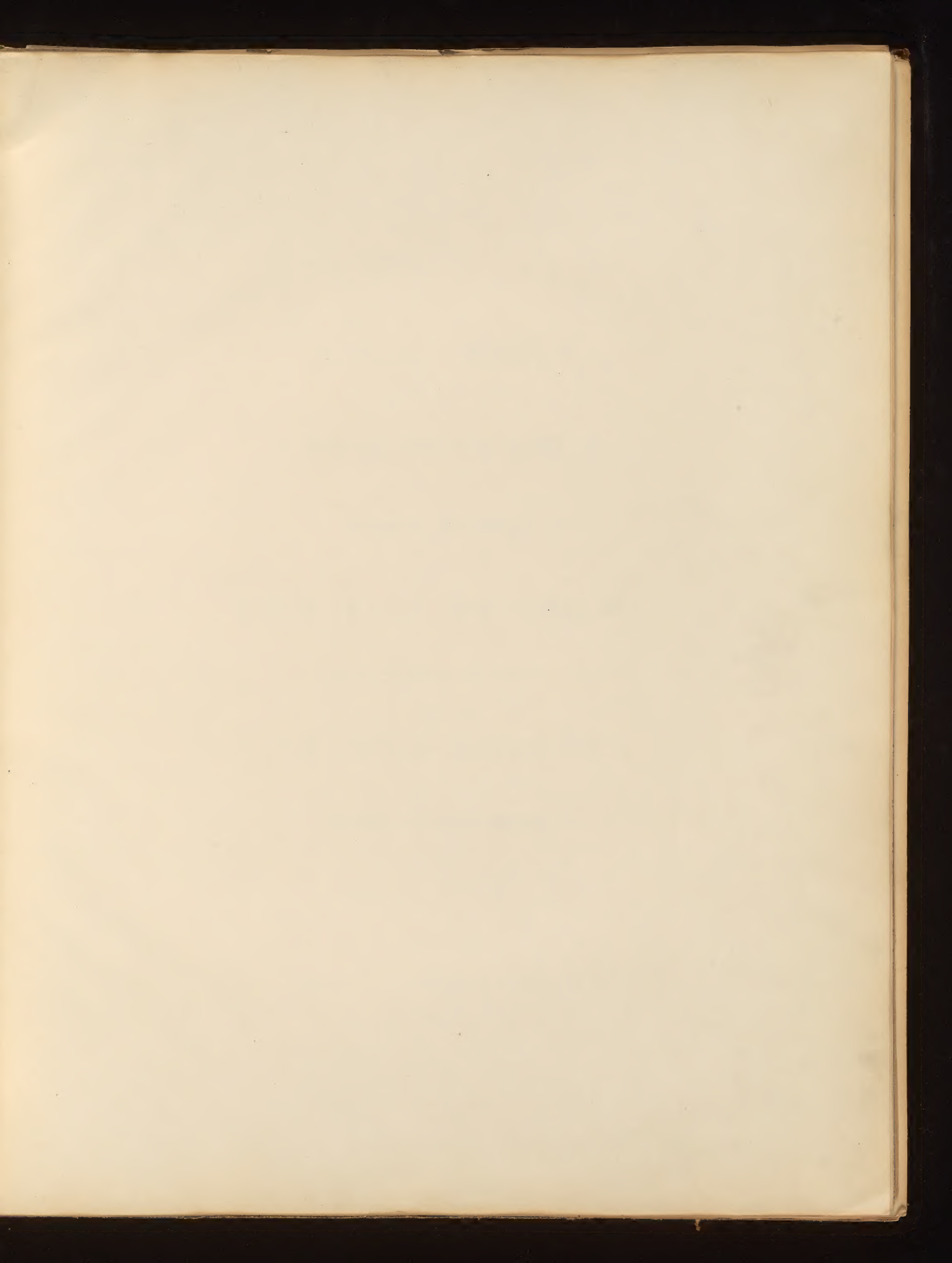
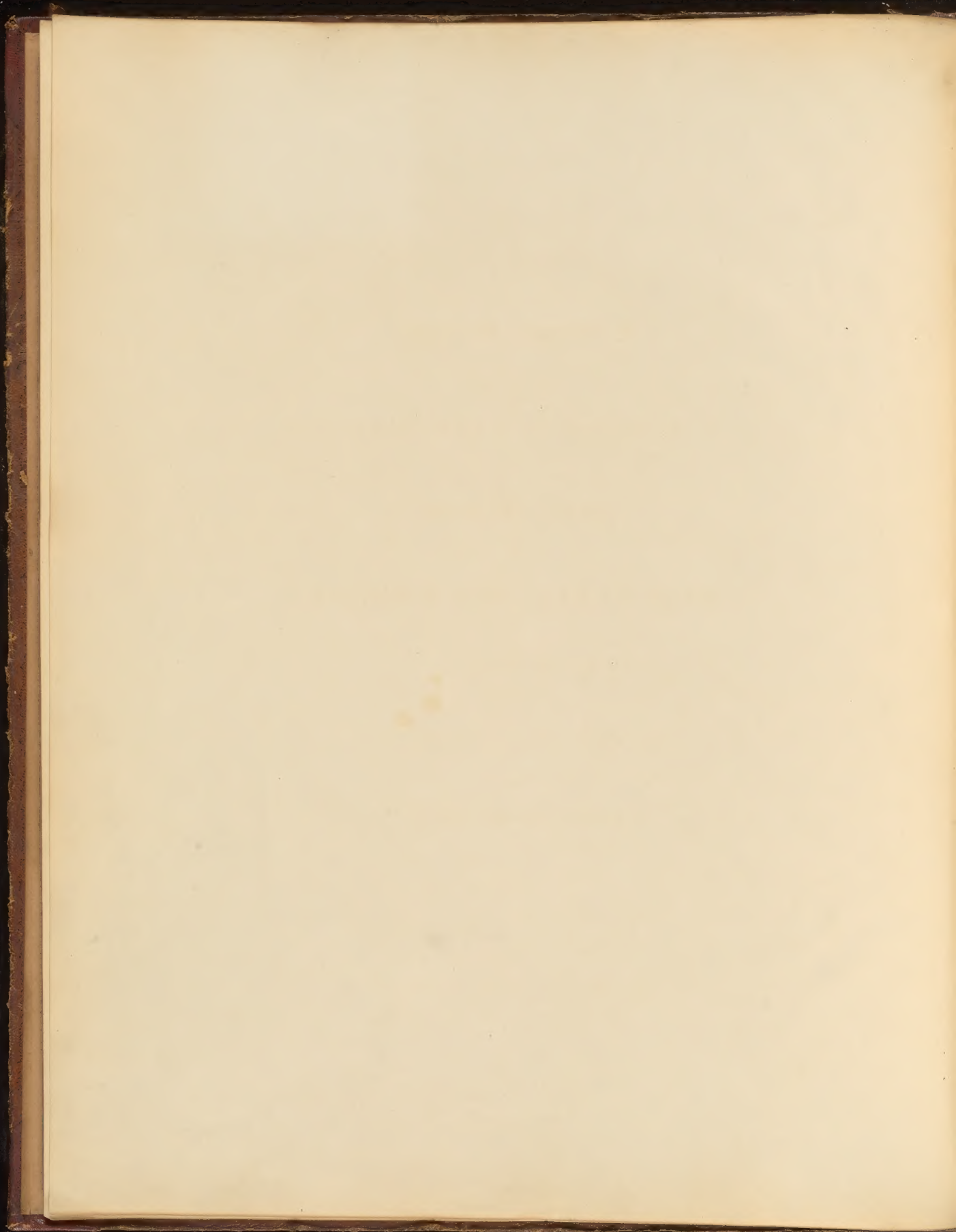




JOHN W. DE KAY.







Lawrence Gallery.

A SERIES OF FAC-SIMILES

OF

Original Drawings,

BY

RAFFAELLE DA URBINO,

SELECTED FROM THE MATCHLESS COLLECTION

FORMED BY

SIR THOMAS LAWRENCE,

LATE

President of the Royal Academy.

LONDON :

PUBLISHED BY S. AND A. WOODBURN, 112, ST. MARTIN'S LANE.

1841.

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME

BY
NATHANIEL BENTLEY
OF THE CITY OF BOSTON

BOSTON: PUBLISHED BY
J. B. BENTLEY

1850

TO

THE QUEEN'S MOST GRACIOUS MAJESTY,

THIS WORK

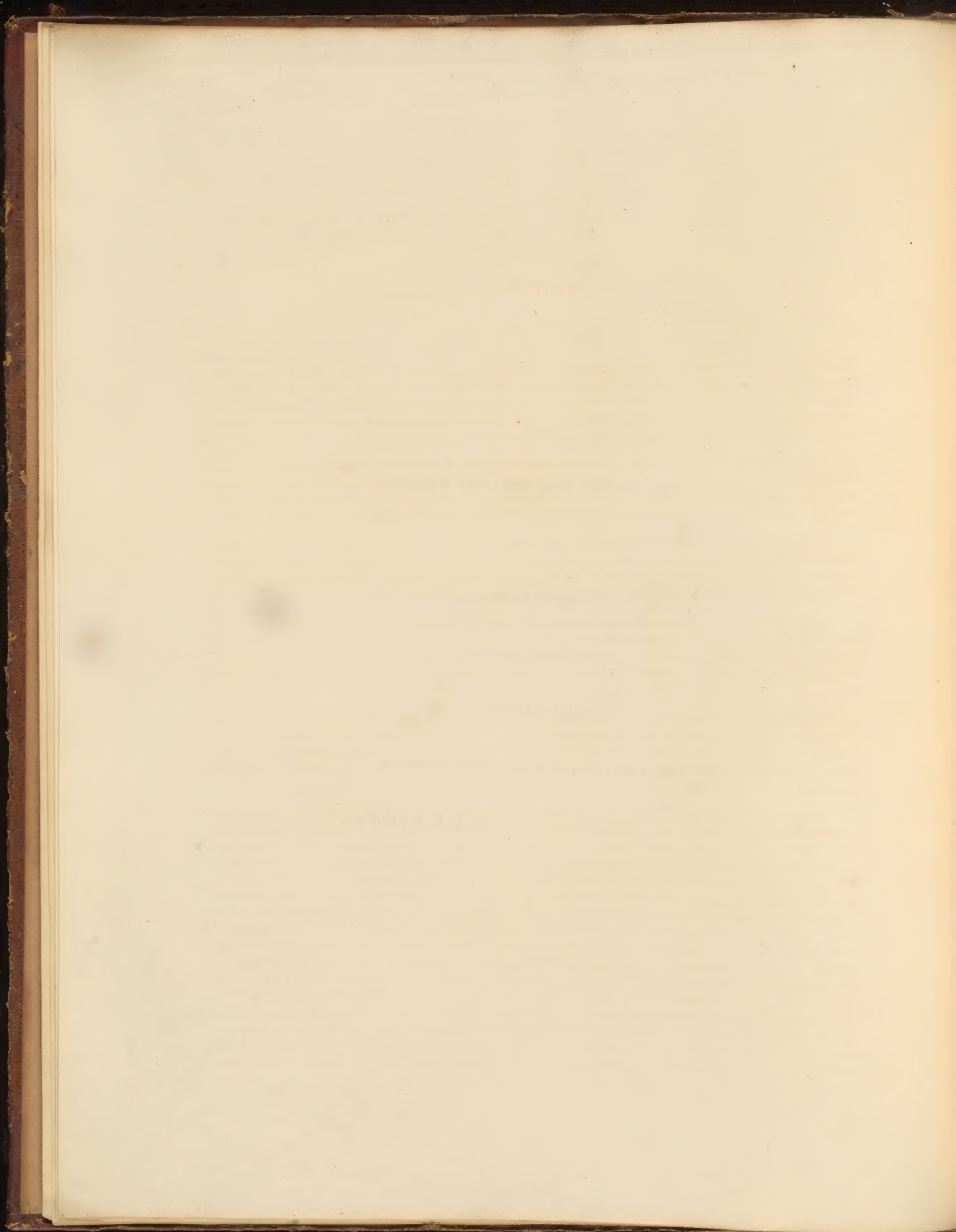
(By Special Permission)

IS MOST HUMBLY DEDICATED, BY

HER MAJESTY'S

MOST HUMBLE AND MOST DUTIFUL SUBJECTS AND SERVANTS,

S. & A. WOODBURN.



ADDRESS.

THE whole of the original Drawings, of which Fac-similes were made in Mr. Ottley's work of the *Italian School of Design*, formed a part of the splendid collection of the late Sir Thomas Lawrence. The proprietors have, therefore, copied only those drawings which are not to be found in Mr. Ottley's work, or which have not been before engraved. The dimensions of the publication being the same, renders it a very important addition to that scientific work, which has become doubly interesting from the circumstance of so large a portion of the precious originals having now quitted this country.

To the Members of the Royal Academy, and to the Artists and Amateurs who signed the Memorial presented to the Lords of the Treasury, the proprietors feel called upon to give some explanation (in order to justify themselves) why these Drawings by Raffiello and Michael Angelo, collected by the late President, for the purpose of improving the taste of the nation, should be taken out of the Kingdom and sold to a foreign Prince, when it was well known that the Government were in treaty for the purchase.

Perhaps, as merchants, they would be fully justified in stating that they were tempted by the liberality of His Royal Highness the Prince of Orange, but they think it is but fair to themselves to state, that from the day they made the purchase, and more particularly after the Memorial was received by the late Chancellor of the Exchequer, they used every exertion in their power, even at a considerable pecuniary sacrifice, that the Drawings should become National property.

The offer which Sir Thomas Lawrence made by his will, of sacrificing two-thirds of the original cost of his collection, in order to ensure them to the Nation, seems never to have been appreciated, or even understood. The Proprietors, after having offered the whole of the Collection entire, at a moderate advance on the price it cost them, could not be expected after their offer had been declined, and much delay caused, to confine themselves to Sir Thomas's estimate, which was in fact a munificent bequest to his country.

It would be useless and out of place here to enter into the detail of the correspondence with the heads of the Government on the subject. It is the intention of the Proprietors, when the sale of the remaining Drawings enumerated in the printed catalogue is effected, to reprint the whole Catalogue, with the names of the Purchasers, and also state such facts as will, they trust, exonerate them from the imputation that interested motives on their part have deprived the country of the valuable bequest of the late President of the Royal Academy.

The purchase of the collection was made of Mr. Keightly, the Executor, on the 24th May, 1834, and the Proprietors immediately commenced offering to the Government the whole or a portion of the Collection; but it was not before the 25th March, 1835, they obtained an answer declining the proposition. The Proprietors then selected from the Collection One Thousand of the most capital Drawings, by Twenty of the greatest Masters of the various schools: these formed TEN PUBLIC EXHIBITIONS, which were specially patronized by His late Majesty William the Fourth. The great interest which they created, (some of the Exhibitions being sold entire) led to fresh communication with the Government, for the purchase more particularly of the collection by Raffiello, comprising upwards of One Hundred and Eighty Drawings, and also more than One Hundred by Michael Angelo. The late Chancellor of the Exchequer sent to the Proprietors to wait upon him for the purpose of effecting the purchase of the works of these two great Masters; finding, however, that they could not consent to rest their expectations on the sum named in the will of Sir Thomas Lawrence, the arrangement did not take place, but after some further correspondence, they were again offered to the Trustees, and declined by them the 27th May, 1836. It was about this period that several members of the Royal Academy and Amateurs, fearing that these Drawings would be lost to England, presented in the month of July THE MEMORIAL to the Lords of the Treasury annexed to this work; Thomas Phillips, Esq. R.A. and Samuel Boddington, Esq. having first arranged with the Proprietors the terms on which they were willing to dispose of the Drawings, which arrangement is specified on the Memorial. After the Memorial had been accepted by the late Chancellor of the Exchequer, the Proprietors waited in daily expectation of hearing from the Treasury from the 19th July, 1836,

until the 4th May, 1837, on which day the Rev. H. Wellesley, C. J. Eastlake, Esq. R.A. and Henry Josi, Esq. of the British Museum, (appointed by the Lords of the Treasury) after four days' inspection, completed the valuation of the Raffaelles and Michael Angelos, and sent it to the Treasury, the amount of which valuation the Proprietors were *willing to accept for these Drawings*. They were, therefore, much surprised on receiving an offer from their Lordships in January, 1838, of little more than half the valuation of the Raffaelles and Michael Angelos, not for them only, but for the whole of the Drawings belonging to Sir Thomas Lawrence at that time in their possession, comprising several most valuable collections which had not been valued by the gentlemen appointed by their Lordships. Thus it will be seen that no blame whatever can attach to the Proprietors that the valuable bequest of the late Sir Thomas Lawrence has not become National Property.

The Proprietors offer their sincere thanks to the Nobility, Gentry, and the Members of the Royal Academy, and others, who signed and presented the Memorial: they have affixed it to the work, as they consider it a most interesting document, and an important testimonial of the value of the Drawings.

The greatest attention has been paid to render the fac-similes as like the Original Drawings as possible, and to the general observer they may appear very correct copies; but the Proprietors are well aware, that to the enlightened amateur it may be perceptible how difficult, indeed impossible, it is, to render with faithful truth the feelings of Raffaele, which are only to be found in the sublime Originals.

The portion of Original Drawings by Raffaele and Michael Angelo which the Proprietors at present possess, are, as a Collection, superior in number and quality to any in the world, excepting those of His Royal Highness the Prince of Orange at the Hague. When the highest class of Art is more fully appreciated in this country, the value of these Drawings, and the loss sustained by the withdrawal of a portion, will be more fully known and regretted.

TO THE RIGHT HONOURABLE THE
LORDS COMMISSIONERS OF HIS MAJESTY'S TREASURY.

The humble Memorial
OF
PROFESSORS AND AMATEURS OF THE FINE ARTS.

"SHEWETH,

"That we, the undersigned Professors and Amateurs of the Fine Arts, most respectfully address your Lordships to express the deep interest we feel in the opportunity which now presents itself for securing to England the splendid Collection of Original Drawings by RAFFAELLE and MICHAEL ANGELO, now in the possession of Messrs. Woodburn; and which, at great cost, and with anxious care and research, was formed by the late President of the Royal Academy, SIR THOMAS LAWRENCE.

"That your Memorialists fear that the Collection, unrivalled in rarity and excellence, may, unless purchased by the Government, pass altogether from our country, to enrich the collections of foreign states, or the cabinet of private individuals, and deprive your petitioners and the public for ever of the power of referring to and studying these matchless productions of two of the greatest painters that ever lived.

"That a century or more might elapse before such a collection of pictures could be formed in our National Gallery as would enable us to vie with those on the Continent: whereas the addition of these Drawings would at once stamp a peculiar value upon our stores of Art, such as no other nation could ever hope to attain.

"That our National Gallery was founded principally to foster and encourage the growth of Fine Art among us, and for the improvement of national taste, and no doubt can justly be entertained that it has been of great utility in both points. But the Pictures exhibited there shew only the finished state of the art of painting, as far as the talents of the various artists who painted them could carry it, and nothing of the modes of study, or the progress of thought, employed in composing them. These Drawings, the early studies for many of the finest paintings that exist, in great measure supply that desirable lesson, particularly in whatever relates to form in composition, either of the naked figure, or of draperies; to expression, which denotes the feeling of human beings both in action and in look; and to the light and shade in which they were to be painted. Thus, the gradual advance of the great artists towards the feeling of perfection is manifested in these drawings; and hence they furnish instruction to the active and intelligent student, encouragement to the modest, and rebuke to the vain and presumptuous.

"That many objections were made to the purchase of the ELGIN MARBLES when brought forward to the consideration of Parliament; they are now found to be productive of honour and advantage to the country, from the attraction they hold forth to foreigners to visit us, no less by the renown of their beauty and their excellence, than of their antiquity.

"That your Memorialists are assured, by a written declaration of Messrs. Woodburn (a copy of which is subjoined), that they are willing to submit the Drawings to the inspection and valuation of persons competent to judge of such things, in order that the money value of them may be satisfactorily ascertained.

"Your Memorialists, therefore, humbly and earnestly pray, that you will be pleased to take this measure into your most favourable consideration, hoping that thereby you may be enabled to insure to the nation possession of these unique and excellent

works of art, and cause them to be deposited either in the National Gallery or the British Museum, as to your wisdom may seem fit ; which, your Memorialists conceive, will, like the possession of the ELGIN MARBLES, redound to the honour of our country, as well as to the benefit of students in the Fine Arts, and to the advancement of the public taste.

“ Copy of Messrs. Woodburn’s Declaration: ”

"If the gentlemen named in this paper are willing to inspect the Drawings by RAFFAELLE and M. ANGELO in the Lawrence Gallery, with a view to purchase for the nation, Messrs. Woodburn are willing to accept whatever sum they may value them at.

(Signed) SAMUEL WOODBURN, for self and Brothers."

" LORD VERNON, SIR CHARLES GREVILLE, W. ESDAILE, ESQ., R. FORD, ESQ., THE REV. H. WELLESLEY.

“ Or, Messrs. Woodburn are willing to submit the drawings to the inspection of any persons the Trustees (meaning those of the National Gallery) may appoint, or the Government may wish, to value them; Messrs. Woodburn retaining the right of receiving or rejecting the valuation they may make.

(Signed) SAMUEL WOODBURN, for self and Brothers."

W. Bouckey
 Wm. C. H. W.
 John B. Cott
 Wm. Eddy.
 W. Nelson
 C. L. Eastlake
 W. Brockedon
Lynne
 W. Thompson
 L. V. Cottingham
 Alf. Edw. Chalon
 W. Hamill
 J. Millington
 F. Wright (Mason)
 Col. W. Martin Leake
 S. Howard
 R. T. Johnson
 Wm. Mason
 Wm. S. Taylor
 Herbert Hugo
 James Hall
Robt. Fowler
 Thos. Greig

The Phillips
 Grand With his
 Tom. Broddington
 Rich. Cook
 J. Whitworth
 Thos. Singleton
 Richard Westcott
Deputy
 William Wilkes
 W. R. Reynolds
 Thos. Robt. Foye
 John Chalon
 Thos. Wines
 Thos. R. Leake
 J. G. Stamp
 Robert Williams - M.D.
 James Bridges
 Henry Saff
 Wm. Munro
 Thomas Broddington
 J. Sydney Taylor
 George Finch
Edw. Constable
 W. Davis
 Robt. Wallace
 W. Knight

W. H. Moss
 William Evans
 Emma Euphy
 W. Stephenson
 Wm. Ward Burke
 W. Drake
 Thos. Evans
 Wm. Lonsdale
 S. Thomas Reynolds
 George Harris
 William Schner
Thos. Wright
Charles Girdle
 Wm. ()
 Wm. ()
 J. H. Girdle
 J. H. Girdle
 Charles O'Neil
 Edward Thos. Daniell
 Edward Updegrave
 Joseph Nash

[illegible]

J. P. Ashcroft
 E. T. Harris — —
 W. Edwards
 Henry Melting
 James Yates
 Richard Cattermole
 The Forts
 Geo. Cattermole
 Richd. J. Lane
 Wm. Calvert
 H. Bedford
 Lt. H. Farnier
 J. J. Oliver
 Mr. J. Omden
 Edward Coleridge
 Francis Bailey
 Chas. John Smith
 Francis Sebastian Towler
 John James P. Birch
 John Barton
 Her. John G. Green
 Allen Martin
 R. Cartwright
 Alfred Shaw
 Wm. Derby

Samuel Leigh Sotheby
Ashburnham Bulley
Patric Park

David Cook
Jas. H. H. H.

Robert Fellowes
Richardson

Robert Lyster
Mrs. M. H. H.

Michael Angelo Lowther
John H. Robinson
J. H. H.

Charles Kemble
Rich. Chambers
Thomas Ellerby

Wm. H. H.
H. Gaston and
Andrew Morton
Henry Cousins

W. E. H. H.
H. H. H.

W. J. H. H.
W. H. H.
Leigh Hunt.
G. H. H.

Henry Pierce Bone
W. H. H.
Thomas Lloyd

Henry E. Kendale
Robert Vernon.

John H. H.

Richardson
Earling

Edo and David.
James H. H.

John C. H. H.
John H. H.

John H. H.

W. H. H.

Geo. W. H.

John H. H.

John H. H.

W. C. H.

Thomas Baring Bate

by order
W. H. H.

H. H. H.

S. H. H.

Le Cher de Clausen

Thomas H. H.

Rev. Thomas H. H.

Mary Martha H. H.

Alfred H. H.

Harry H. H.

Walter H. H.

Edmund H. H.

W. H. H.
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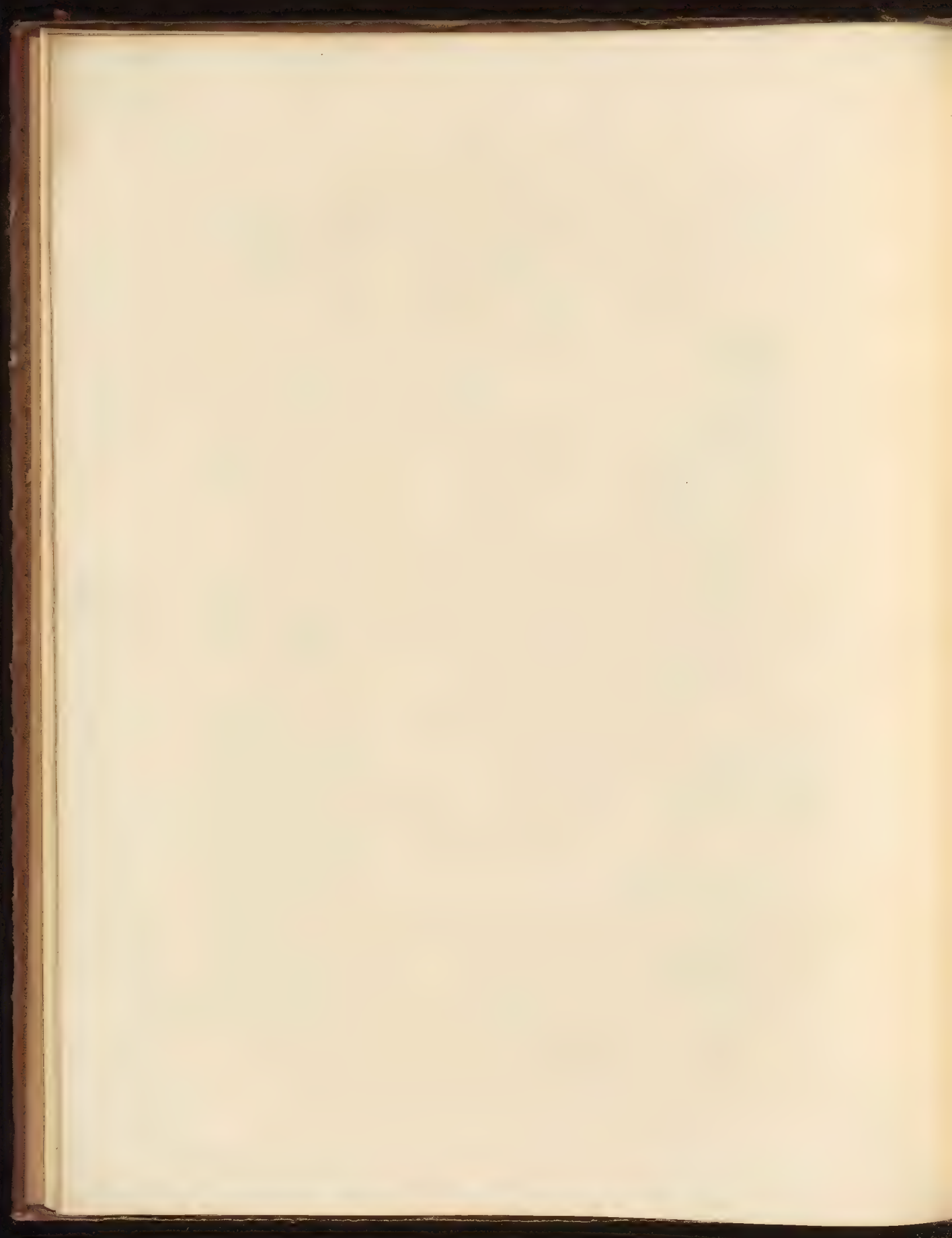
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W. H. H.
John H. H.



DESCRIPTIVE CATALOGUE.

1.

THE VIRGIN AND CHILD.

Seated on a throne, richly adorned with architectural ornaments; on one side is an apostle, with the Scripture in his hand. This admirable drawing is a model for an altar-piece, and is tastefully executed with the pen, in the commencement of his second manner. Capital.

Size, 9½ inches by 6½ inches. From the Collections of P. H. Lanckrinck, Esq. and Dawson Turner, Esq. of Yarmouth.

2.

THE VIRGIN AND CHILD.

Treated with the utmost sublimity and grace. This very interesting study is executed with the pen and bistre, and apparently about the period he was breaking through his first manner. The drapery is sketched with freedom and grandeur, and yet partakes of the Perugino style. A highly interesting drawing.

Size, 8½ inches by 5½ inches. From the Collection of W. Y. Otley, Esq.

3.

A SHEET OF STUDIES.

Virgin and Infant Christ, with various studies for the background of the picture.

From the Collection of the Marquis Legoy.

4.

SEVEN PERSONS SITTING AT TABLE.

A very charming and elegant design; skilfully sketched with the metal point, and heightened with white, on a prepared paper; full of expression. Capital.

Size, 18½ inches by 9 inches. From the Collections of Timoteo della Vite, and the Marquis Antaldi.

5.

SAMPSON BREAKING THE JAWS OF THE LION.

A most bold and vigorous study with the pen; full of expression.

Size, 10½ inches by 10½ inches. From the Collection of Prince Borghese, at Rome.

6.

THE VIRGIN, THE INFANT SAVIOUR, AND ST. JOHN.

A charming design for a Holy Family; the Virgin holds a book in her hand, which is regarded with attention by the Saviour. This drawing is freely sketched with the pen; and notwithstanding it is very slight in execution, the characters, particularly of the Christ, are wonderful.

Size, 9 inches by 6½ inches. From the Collections of T. della Vita, and the Marquis Antaldi.

7.

A SHEET OF STUDIES

Chiefly for the very splendid picture formerly in the Aldobrandine Palace, since in the collection of William Beckford, Esq. and now in the National Gallery. This most admirable and charming study presents the head of the St. Catharine, highly finished with the pen, and also some studies of angels. On the reverse are three several studies of the St. Catharine, in different positions, but all varying from the painting. It is executed with the pen, and is highly interesting.

Size, 11 inches by 7 inches. From the Collections of B. West, Esq. P.R.A. and T. Dimsdale, Esq.

8.

A MOST INTERESTING STUDY FOR THE BORGHESI PICTURE OF THE ENTOMBMENT.

This drawing is invaluable, as illustrating the process of the labours of this illustrious Master. The Virgin and the other figures are represented as skeletons, in order to make himself thoroughly acquainted with the anatomy of the figure. It is very probable that he did a third drawing of this group, with the figures unclothed; but the present is the only example known of his beginning with the skeletons, which Vasari and some other writers mention his having done, very possibly from having seen this identical study.

Size, 12 inches by 8 inches. From the Collection of the Marquis Antaldi, of Pesaro.

9.

THE VIRGIN FAINTING.

Supported by females; a study for the same picture in the Borghese Palace at Rome. This fine group is freely drawn with the pen.

Size, 11½ inches by 8 inches. From the Collections of T. della Vita, and the Marquis Antaldi, of Pesaro.

10.

NYMPHS AND TRITONS.

A very elegant design for a chased silver dish; admirably drawn with the pen, in his finest manner. *Superb.*

Size, 14½ inches by 9 inches. From the Collection of the Chevalier Vicar.

11.

THE VIRGIN AND THE APOSTLES.

Mourning over the dead body of our Lord; the three Maries and other figures attending. A fine composition of ten figures, admirably drawn with the pen and bistre; full of expression; in the second time of this great Master. An idea for the celebrated Borghese Picture.

Size, 8½ inches by 7½ inches. From the Collection of the Baron Denon, of Paris.

12.

THE VIRGIN, CHILD, AND AN ANGEL.

This charming sketch, a mere outline, possesses so much beauty, that there is probably no drawing existing so slight, of equal interest. The expressions are fully rendered with a single touch of the pen, and the composition is perfect. *Highly interesting.*

Size, 10 inches by 8½ inches. From the Collections of T. della Vite, M. Crozat, M. Mariette, Marquis Legoy, and T. Dimsdale, Esq.

13.

FIRST IDEA FOR THE CELEBRATED MASSACRE OF THE INNOCENTS

Engraved by Marc Antonio. This splendid drawing is highly interesting; the figures are all undraped; and the infant, which in the engraving is represented dead near the foreground, has been torn away by Raffaele, who has, at the top of the drawing, carefully designed the head only of this part of the subject. Executed with the pen, with wonderful spirit. *Superb.*

Size, 14½ inches by 9½ inches. From the Collection of the Chevalier Vicar.

14.

ALEXANDER DEPOSITING THE ILIAD OF HOMER.

A magnificent design of sixteen figures, well known to the amateur from the fine engraving from it by Marc Antonio Raimondi. Executed in red chalk; of his finest time. *Superb.*

Size, 16½ inches by 10 inches. From the Collections of Sir Joshua Reynolds and M. Randon de Boisset.

15.

ONE OF THE SYBILS.

In the Church of the Pace; a most splendid and elegant figure, executed in red chalk, in the best time of this illustrious Master. *Superb.*

Size, 14½ inches by 7½ inches. From the Collection of Sir Joshua Reynolds.

16.

PORTRAIT OF THE SISTER OF RAFFAELE.

A most capital drawing, executed in black chalk. *Superb.*

Size, 16 inches by 10 inches. From the Collection of W. Y. Ottley, Esq.

17.

PORTRAIT OF J. F. PENNI.

Called Il Fattore; disciple and housekeeper of Raffaele, and one of his executors. A noble head, in a cap; admirably drawn in black chalk, on a brown paper. *Capital.*

Size, 15½ inches by 9½ inches. From the Collection of the Marquis Vinde.

18.

THE ALMIGHTY.

With extended arms; being the upper part of the celebrated picture called the *Five Saints*, which is engraved by Marc Antonio Raimondi. This highly interesting study is executed in black and white chalk, and is in perfect preservation.

Size, 8½ inches by 7 inches. From the Collections of C. Ploos Van Amstel, M. Versteegh, and T. Dimsdale, Esq.

19.

STUDY FOR THE VENUS.

In the celebrated fresco at the Farnesina, representing the feast of the Gods. This very capital drawing is executed in red chalk, of his best time. *Capital.*

Size, 12 inches by 8½ inches. From the Collection of the Marquis Antaldi, of Pesaro.

20.

THE MADONNA WITH THE FISH.

A study for the celebrated picture now in the possession of the Crown in Spain. This superb and splendid drawing is the original from which the print was engraved; and a comparison with this engraving will give ample testimony of the transcendent abilities of this illustrious artist. It is drawn with bistre, and heightened with white. *Superb.*

Size, 10½ inches by 8½ inches. From the Collection of the Count Gelosi, of Turin.

21.

ST. CECILIA AND OTHER SAINTS.

The model for the celebrated picture executed by Raffaele for the city of Bologna. This superb and splendid drawing differs from the painting, and was drawn by Raffaele, to be engraved by Marc Antonio Raimondi. The engraving is one of the best by this justly celebrated engraver, but falls infinitely short of the beauty and elegance of the divine original. It is one of the finest specimens existing by this Master; highly finished in bistre, heightened with white. *Superb.*

Size, 10½ inches by 6½ inches. From the Collections of Count Malvasia, Marquis Vinde, and T. Dimsdale, Esq.

22.

PORTRAIT OF RAFFAELE'S SISTER.

A model for the famous fresco of the Galatea; finely drawn in black chalk. *Very fine.*

Size, 12 inches by 9 inches. From the Collection of Lady Bentinck.

23.

JACOB'S DREAM.

This surprising drawing is one of the finest in the Collection. Nothing can exceed the grandeur and simplicity with which it is treated; no figure that the art has ever produced, represents with such nature and truth a sleeping figure, as the Jacob; he sleeps to the very end of his fingers. The solitary bit of landscape, and the cloud on the other side, give a splendid effect to the angels mounting the ladder; and they are treated with such profound skill, that they truly represent ethereal beings. It was executed in the Vatican. *Superb.*

Size, 10½ inches by 7½ inches. From the Collections of Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

24.

TWO OF THE PROPHETS.

Accompanied by angels, unfolding the Scriptures. This magnificent drawing is executed with a broad pen, evidently after Raffaele had obtained, by means of Bramante, a sight of the frescos of Michael Angelo. *Splendid.* It is painted in the Church of the Pace.

Size, 14½ inches by 8 inches. From the Collection of the Marquis Legoy.

25.

THE MARYS LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR.

A most magnificent drawing, executed with the pen; full of expression, and of the first importance, consisting of eight figures engraved by Agricola, when in the possession of the Count de Fries. *Superb.* A design for the celebrated Borghese Picture.

Size, 16½ inches by 12½ inches. From the Collections of Mariette, Zanetti, and the Count de Fries.

26.

A NOBLE STUDY.

Of the head of one of the Apostles in the centre of the *Transfiguration*. This fine drawing is full of character, and is executed in black chalk. *Capital.*

Size, 10½ inches by 8 inches. From the Collection of M. de Rover, of Rotterdam.

27.

THE ASCENSION OF OUR LORD FROM THE TOMB

A magnificent composition of several figures; admirably sketched with the pen, and particularly valuable, as no painting is known of this grand work. *Superb.*

Size, 16 inches by 14 inches. From the Collection of the Duke of Alva.

28.

STUDY.

Of the upper part of the kneeling female, in the foreground of the *Transfiguration*. This splendid and very interesting study is executed with black chalk, in a careful manner, and is heightened with white. *Superb.*

Size, 13 inches by 9½ inches. From the celebrated Collection of M. Flink.

On the back is written: "From the Duke of Devonshire to Sir Thomas Lawrence. June, 1828."

29.

THE HEAD OF ST. PETER.

A most magnificent study from nature, for one of the principal figures in the celebrated *Transfiguration*. It varies from the picture, as this model is represented bald; but Raffaele has slightly sketched the curled locks which he introduced in the finished picture. This splendid drawing is executed in the boldest manner, with black chalk, and is of the highest interest.

Size, 15½ inches by 13½ inches.

30.

CHARITY

A most charming and elegant design; a female and three infants. This very capital design is executed in black chalk, and most tastefully composed, at the best time of the illustrious master; it is engraved. Capital.

Size, 12½ inches by 6 inches. From the Collections of M. de Rover, and M. Reil.

The Value of the unsold portion of the Collection may be partly ascertained from the following extract from M. Passavant's very interesting Work, "the Life of Raffaele, with a Catalogue of his Works." This indefatigable Amateur has visited every Capital, and has had access to every Collection. The statement is most curious and interesting, with regard to the Drawings by Raffaele. It appears according to his Book that Italy has 166; Germany, 108; England, 189; France, 63; Spain, 2. They are arranged in the following order:

ITALY.

VENICE . . . A Sketch Book of an early Period	102
FLORENCE . . In the Gallery	39
In the Academy	1
Palazzo Corsini	1
Signor Benvenuti	2
ROME St. John Lateran	1
Villa Pamfili	1
Signor Thorwaldsen	1
Signor Camucini	2
MILAN . . . Ambrosian Library	6
NAPLES . . . Royal Museum	3
Monte Cassino	1
PERUGIA . . Palazzo Ravgliscasi tra Gubbio	1
Palazzo Filipo Donini	1
Palazzo Count Giulio Ceasar	1
Palazzo Signor Ludovico Baldeschi	1
Palazzo Casa Cavacoppi	1
Palazzo Giabattista Ceccomani	1
	166

ENGLAND.

Royal Collections	20
British Museum	12
Sir Thomas Lawrence	132
Duke of Devonshire, Chatsworth	9
General Guise, Oxford	1
Earl of Leicester	1
Samuel Rogers, Esq.	1
Jeremiah Harman, Esq.	1
William Roscoe, Esq.	1
Mrs. Forster	4
Messrs. Woodburn	7
	189

GERMANY.

VIENNA . . . Archduke Charles	78
Jos. Dan. Bohm	1
Grand Duke of Weimar	1
BERLIN . . . Staatsrath Von Savigny	2
Professor Poselger	1
DRESDEN . . King's Cabinet	1
Royal Print Collection	6
Grafin Von Riesh	1
Schloss zu Gotha	1
LEIPZIG . . . Der Herr Weigel	1
MUNICH . . . Royal Cabinet	4
DUSSELDORF Academy	7
Otto Von Stackelberg	1
Dr Kestner, Hanoverian Minister at Rome	1
FRANKFORT . In des Verfasser's Besitz	1
HAGUE . . . Baron Verstolk van Soelen	1
	108

FRANCE

Museum	18
Cabinet Seroux d'Agincourt	1
Monsieur Guerin	1
Museum Fabre, at Montpellier	3
Cabinet Wicar, at Lille	40
	63

SPAIN.

In St. Ildefonso	1
In Buen Ritiro	1
	2







ATLAS OF THE
MOUNTAIN







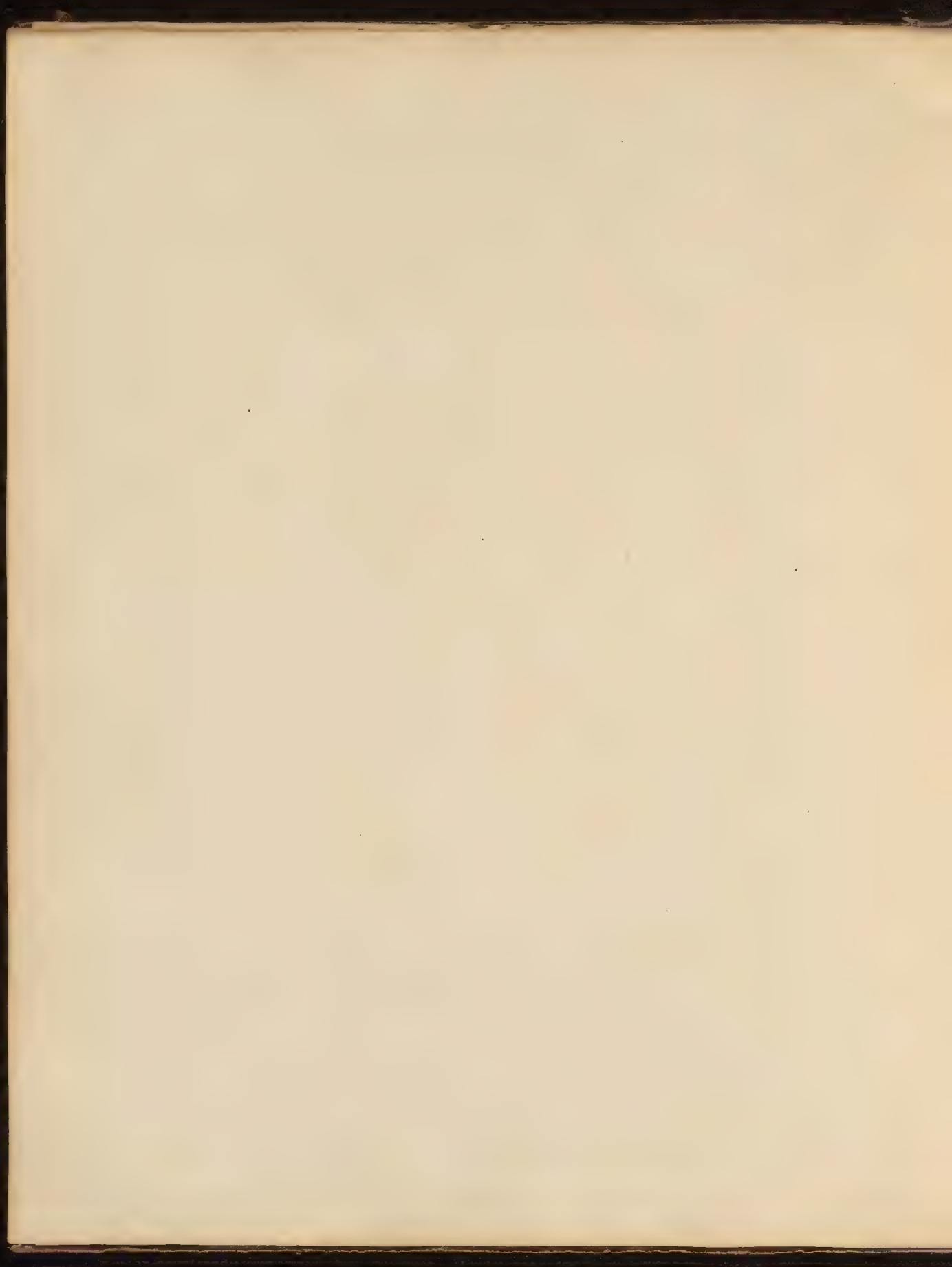
THE MOTHER AND CHILD



— PIERRE DELLE —







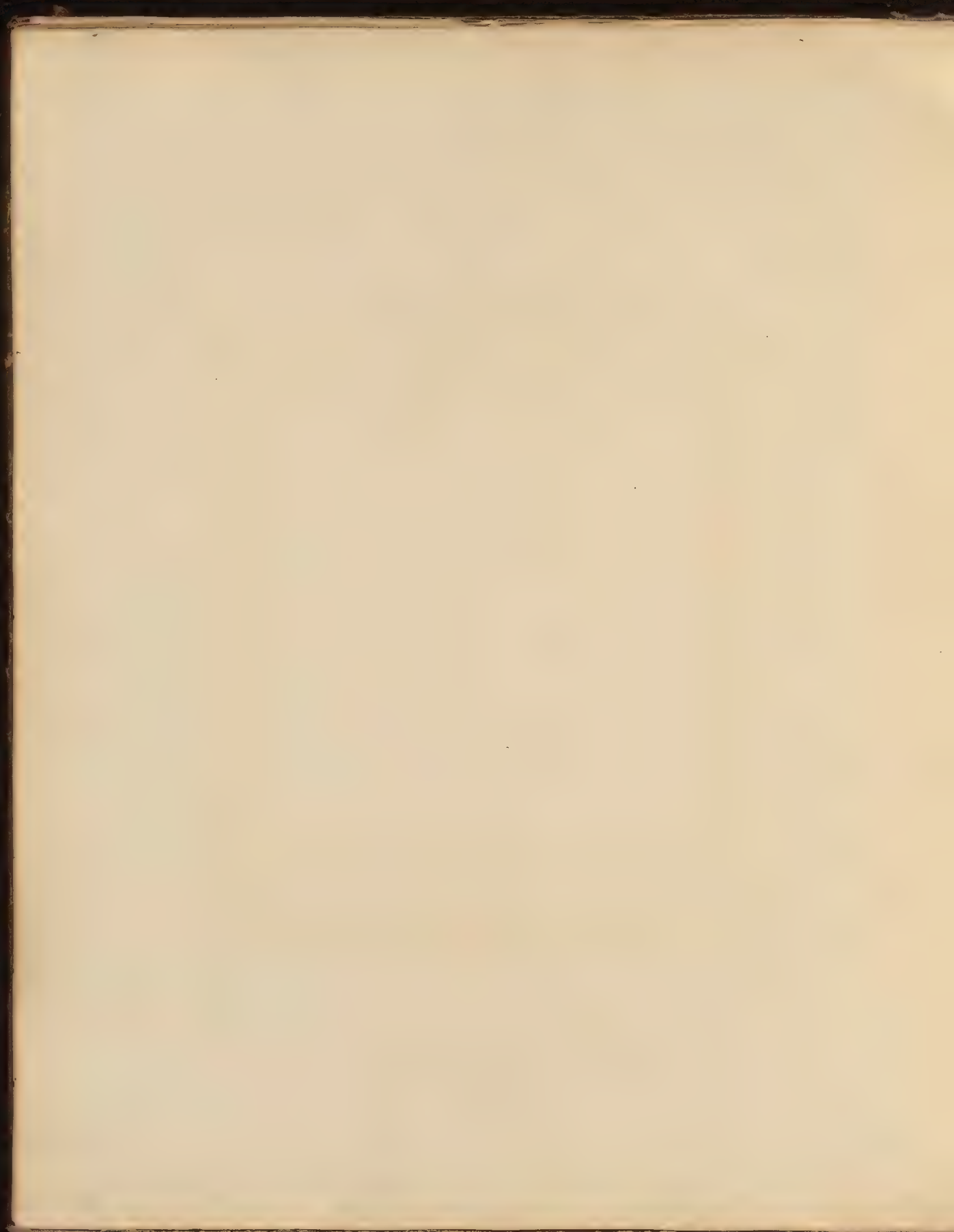




Plato's Republic







MYSTIC QUEEN





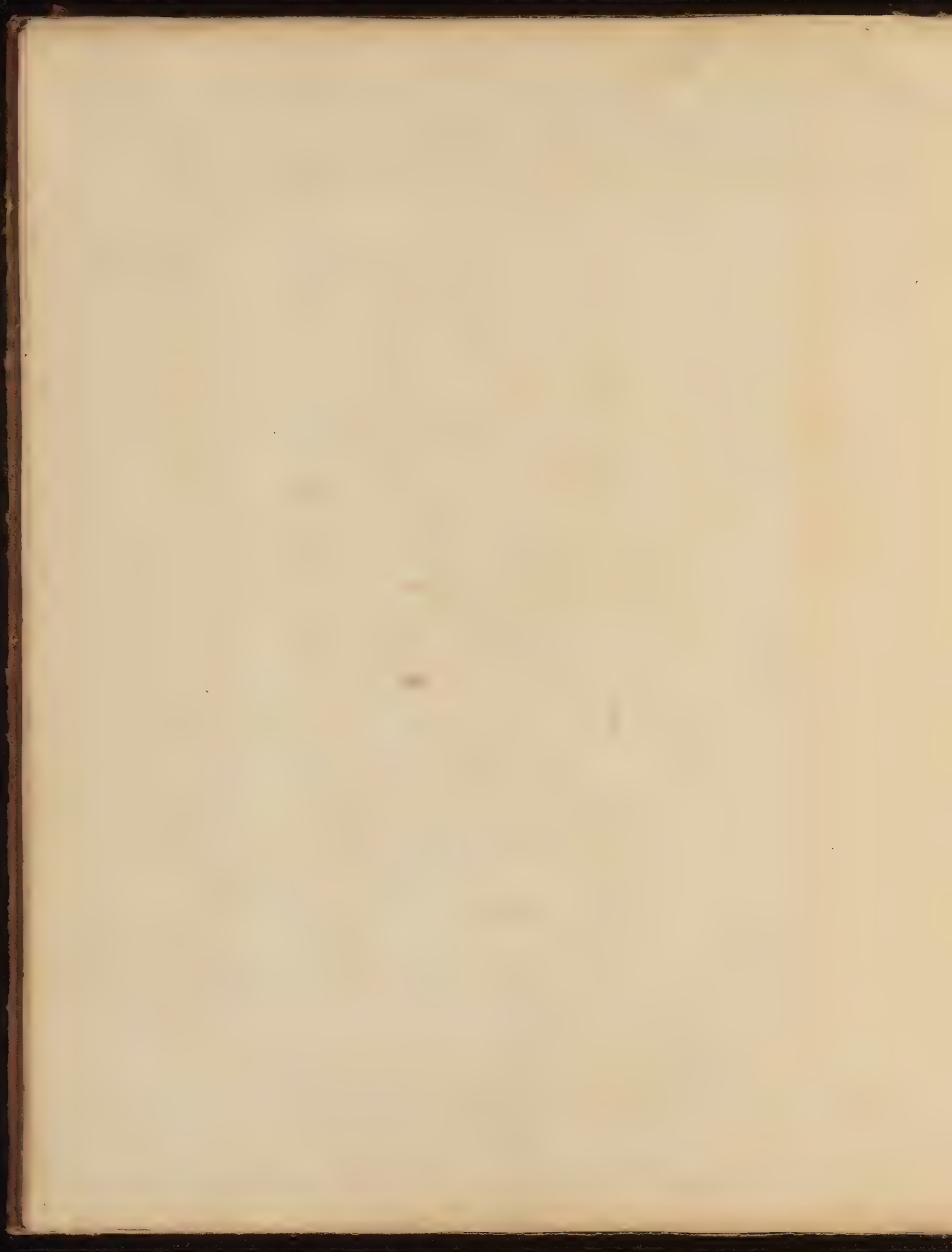


THE GREAT GALLERIES
OF THE
MUSEUM OF ARTS AND
CRAFTS



GEORGE BUCK





— PIERRE —

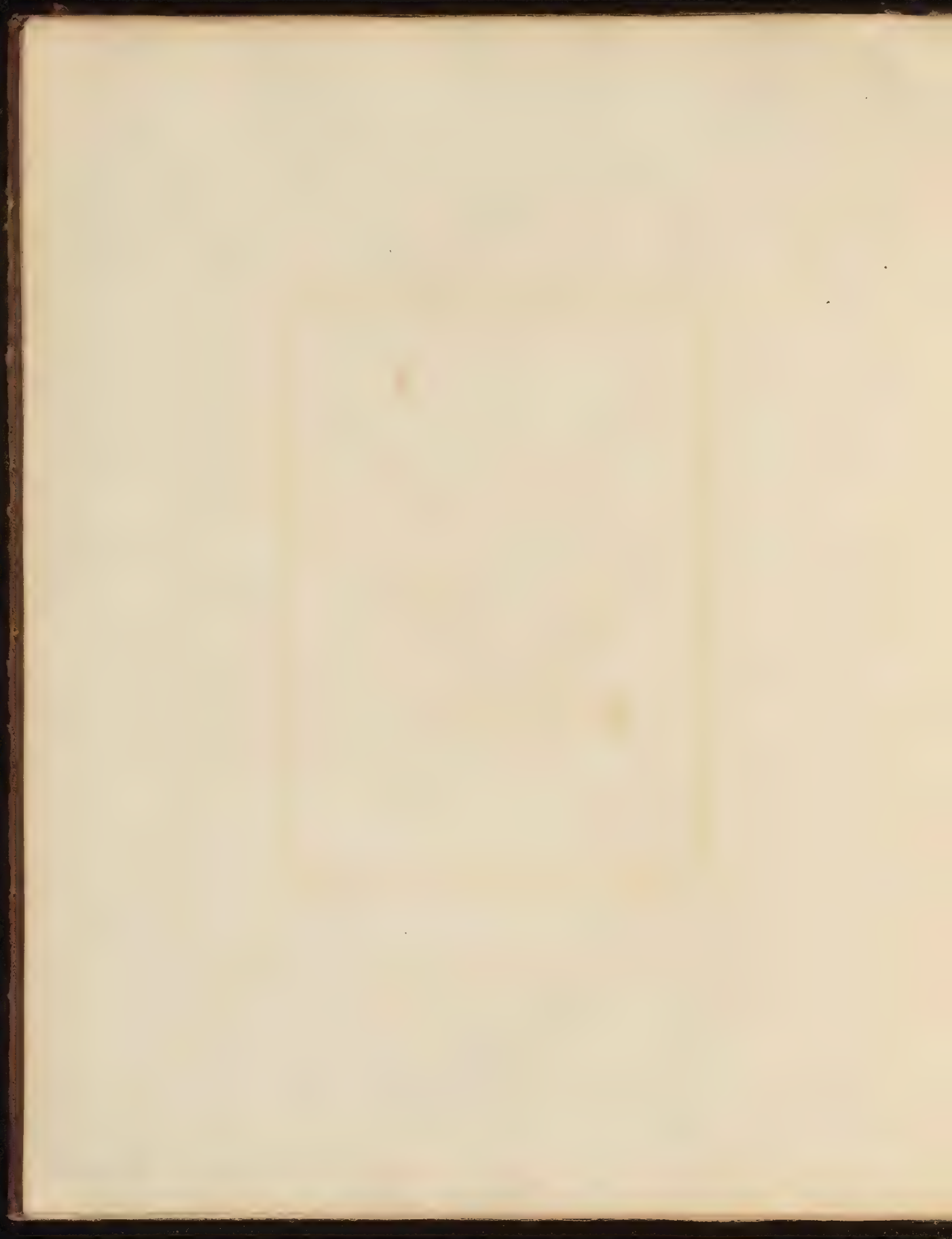




LAWRENCE GALLERY



H. R. H. THE PRINCE OF ORANGE



LAWRENCE GALLERY.

Nº 18.



LIBERTY THE PRINCE OF ORANGE



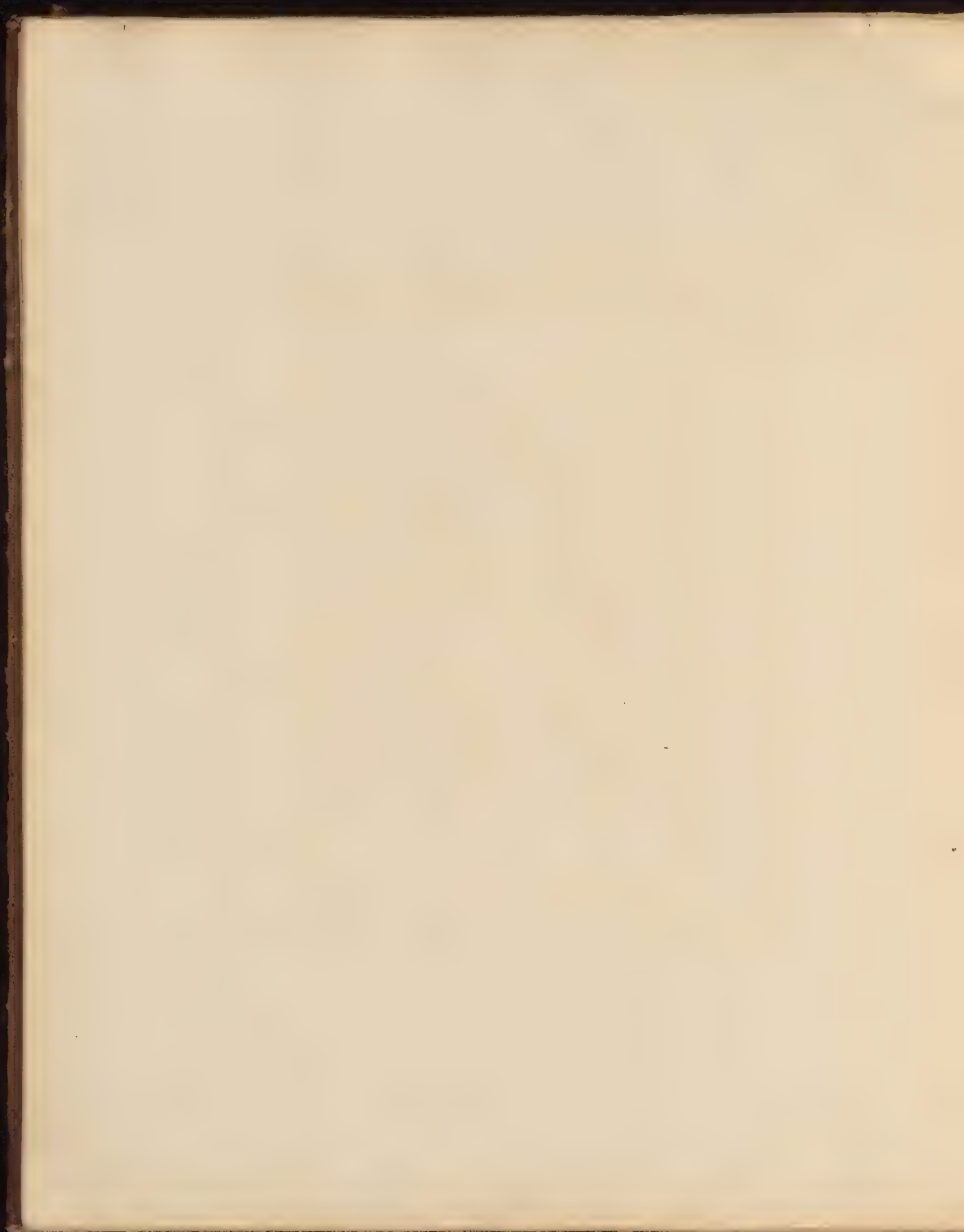
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LAWRENCE GALLERY.

THE GALLERY OF THE

NO. 22





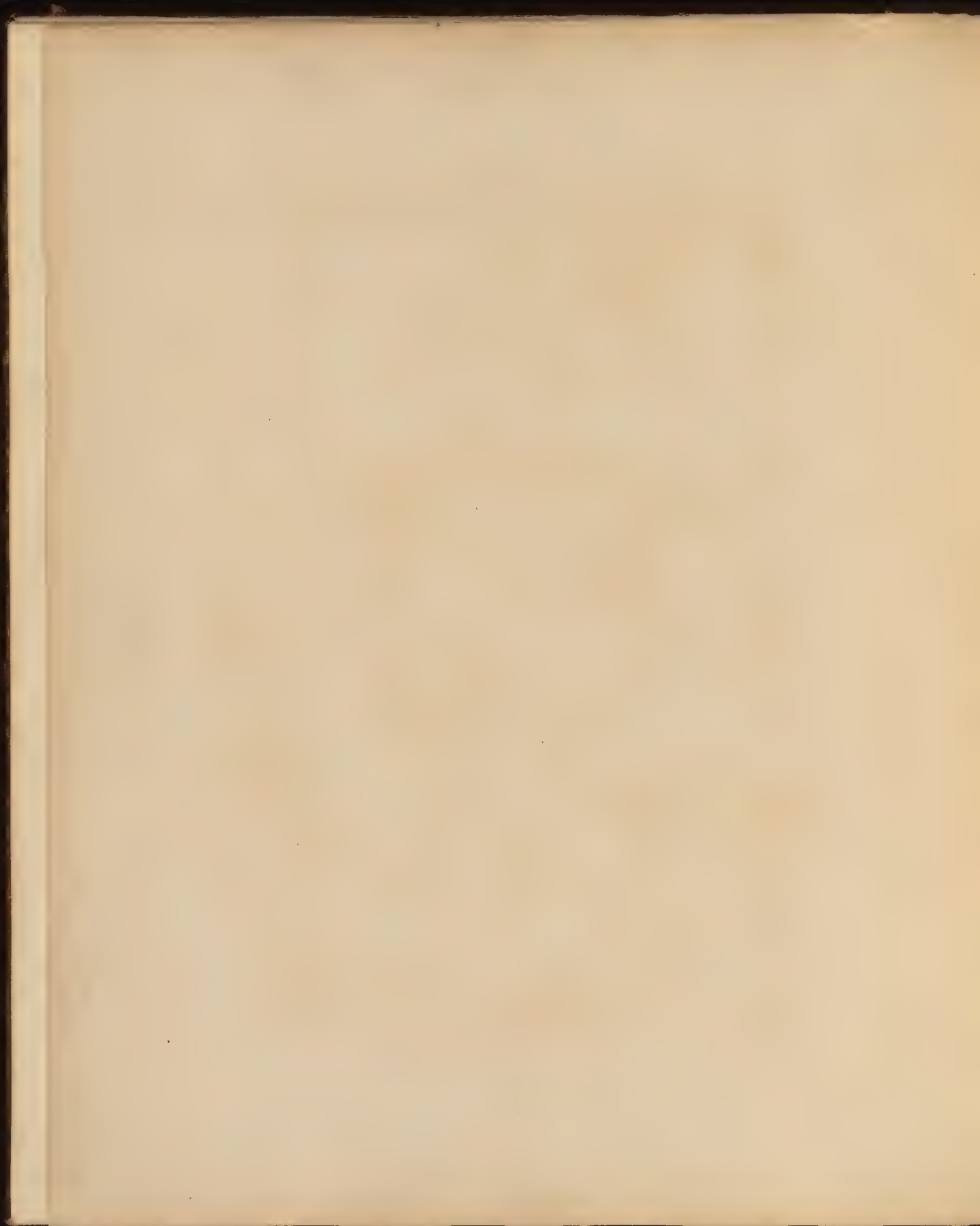
THE GREAT GATE





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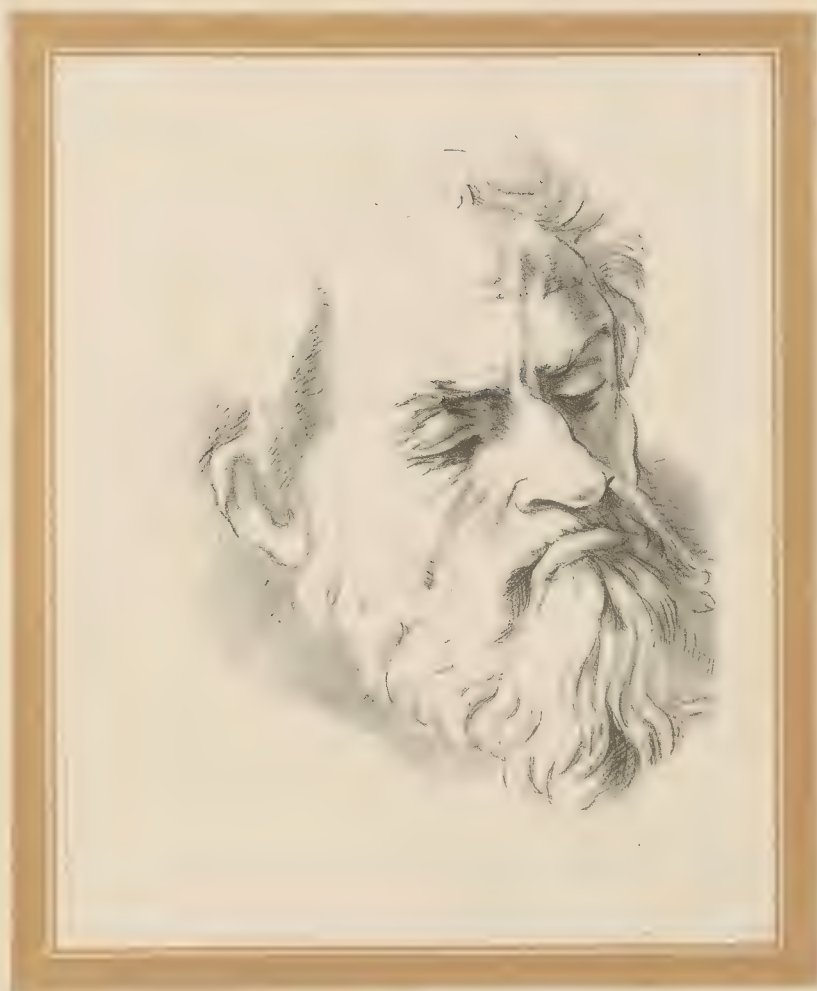




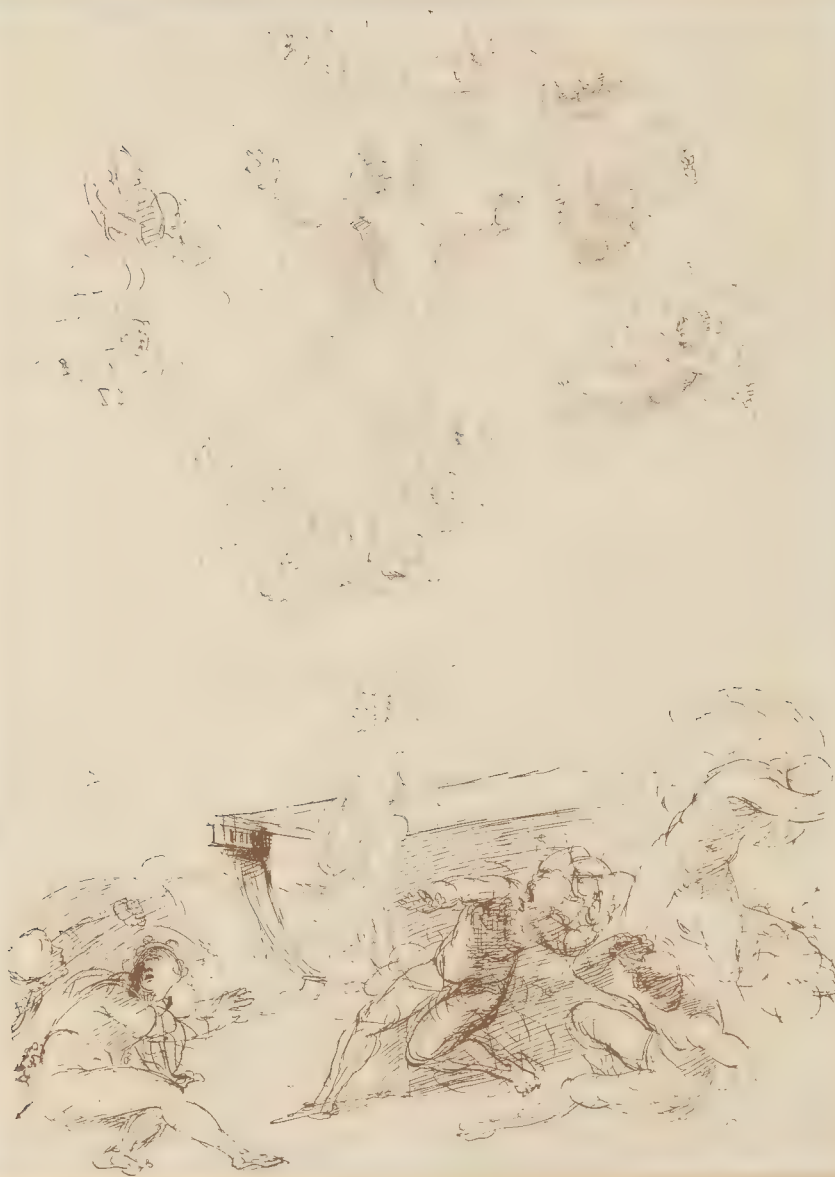




THOMAS HALL III





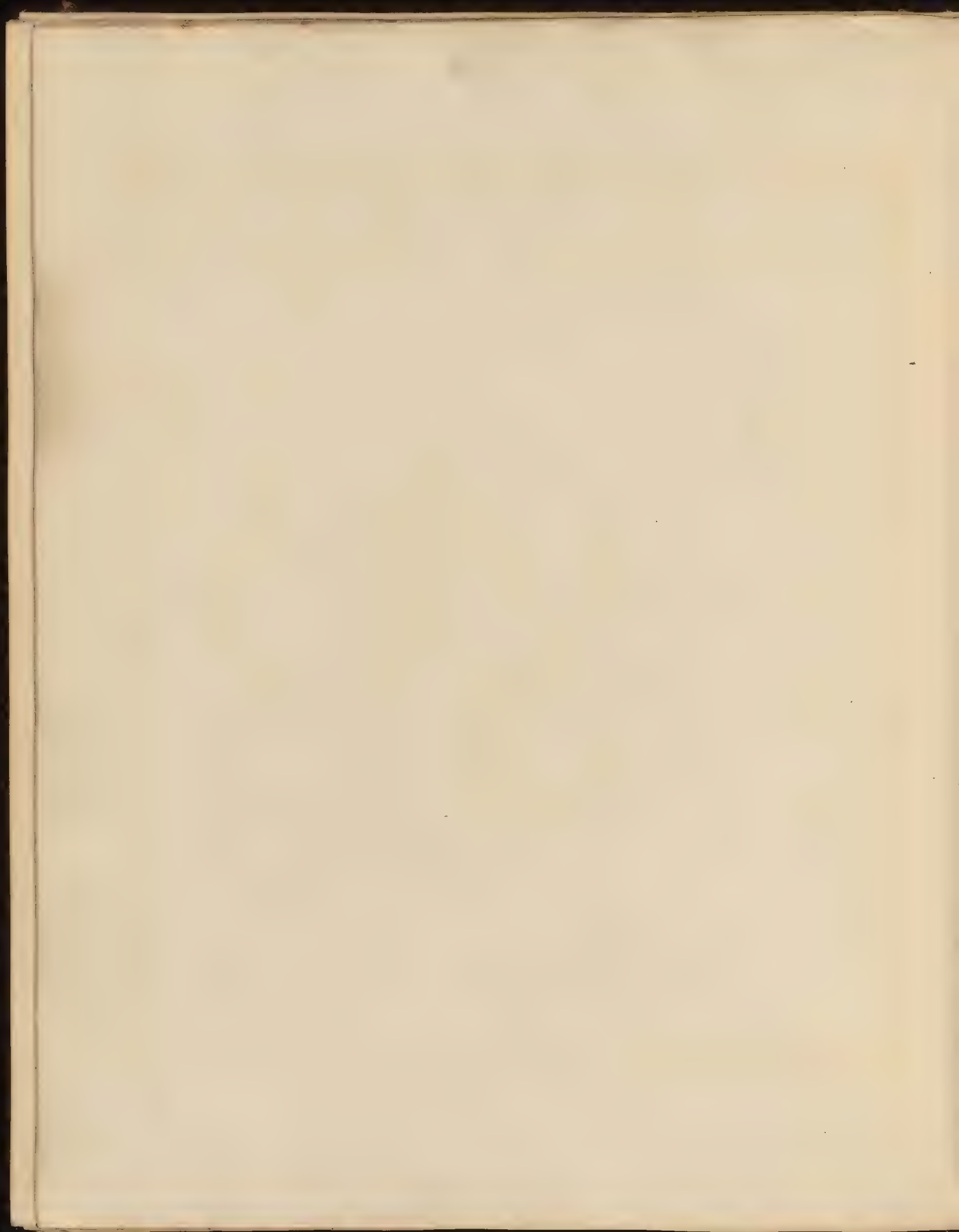


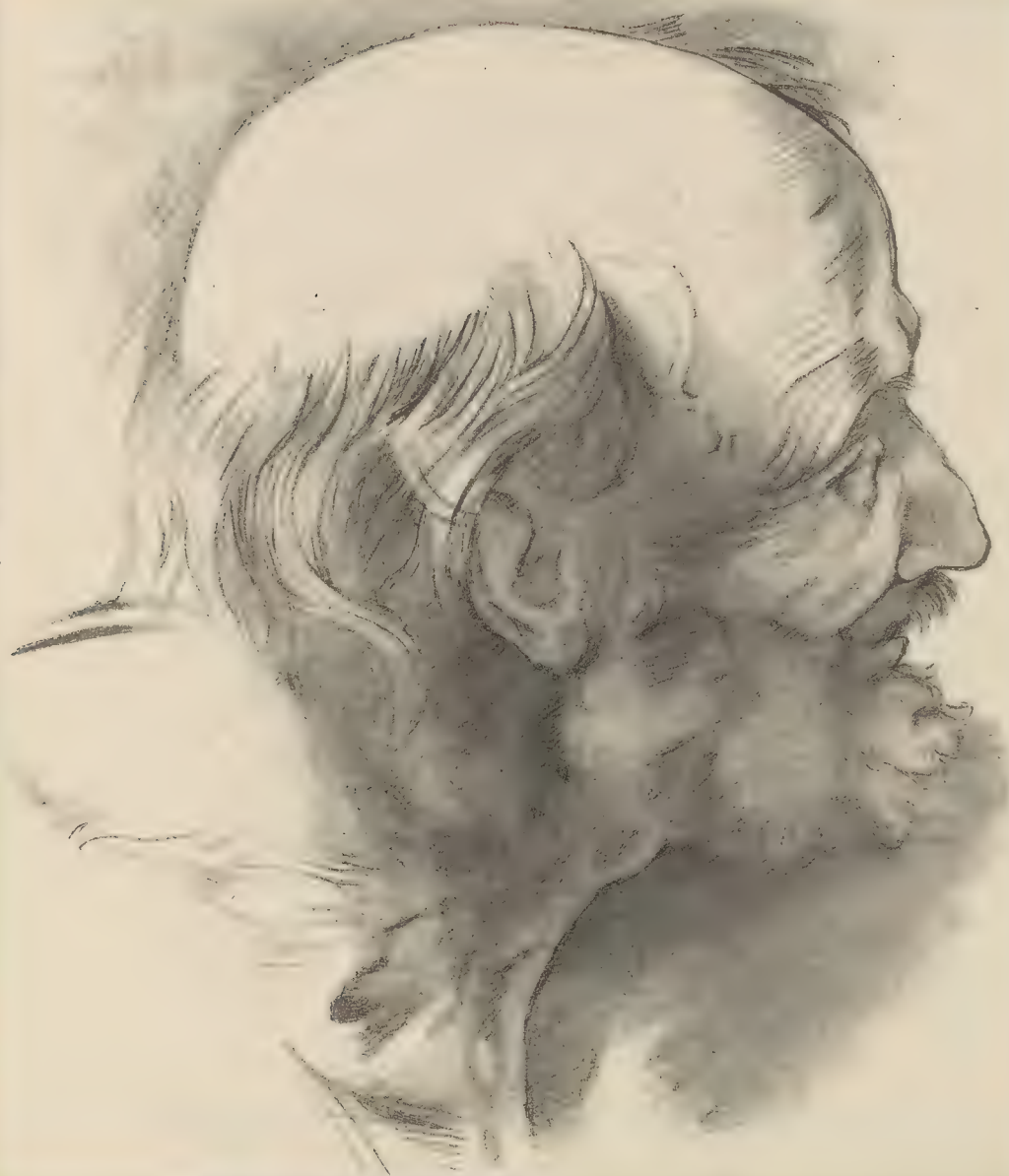


LAWRENCE GALLERY.



H. R. H. THE PRINCE OF ORANGE.





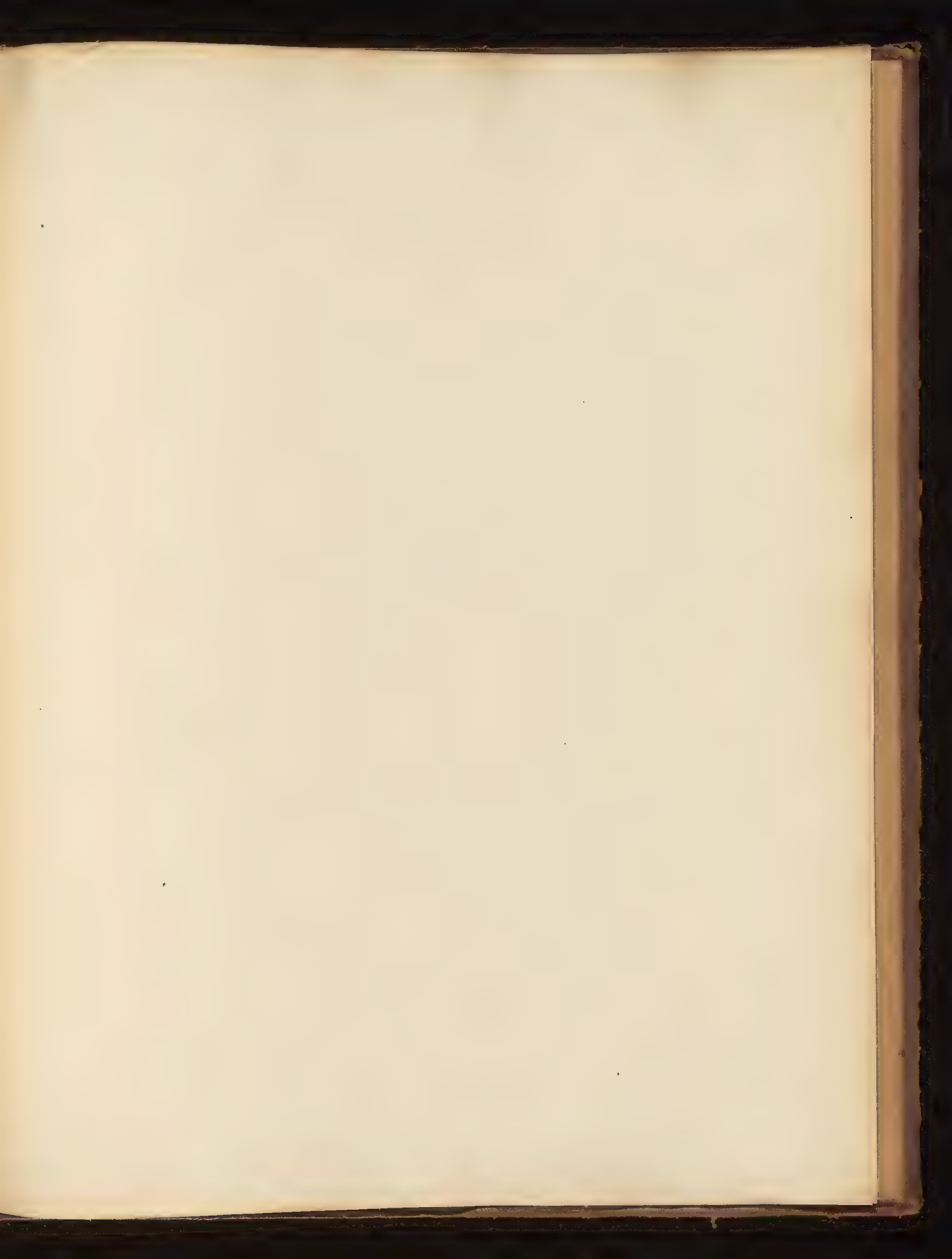




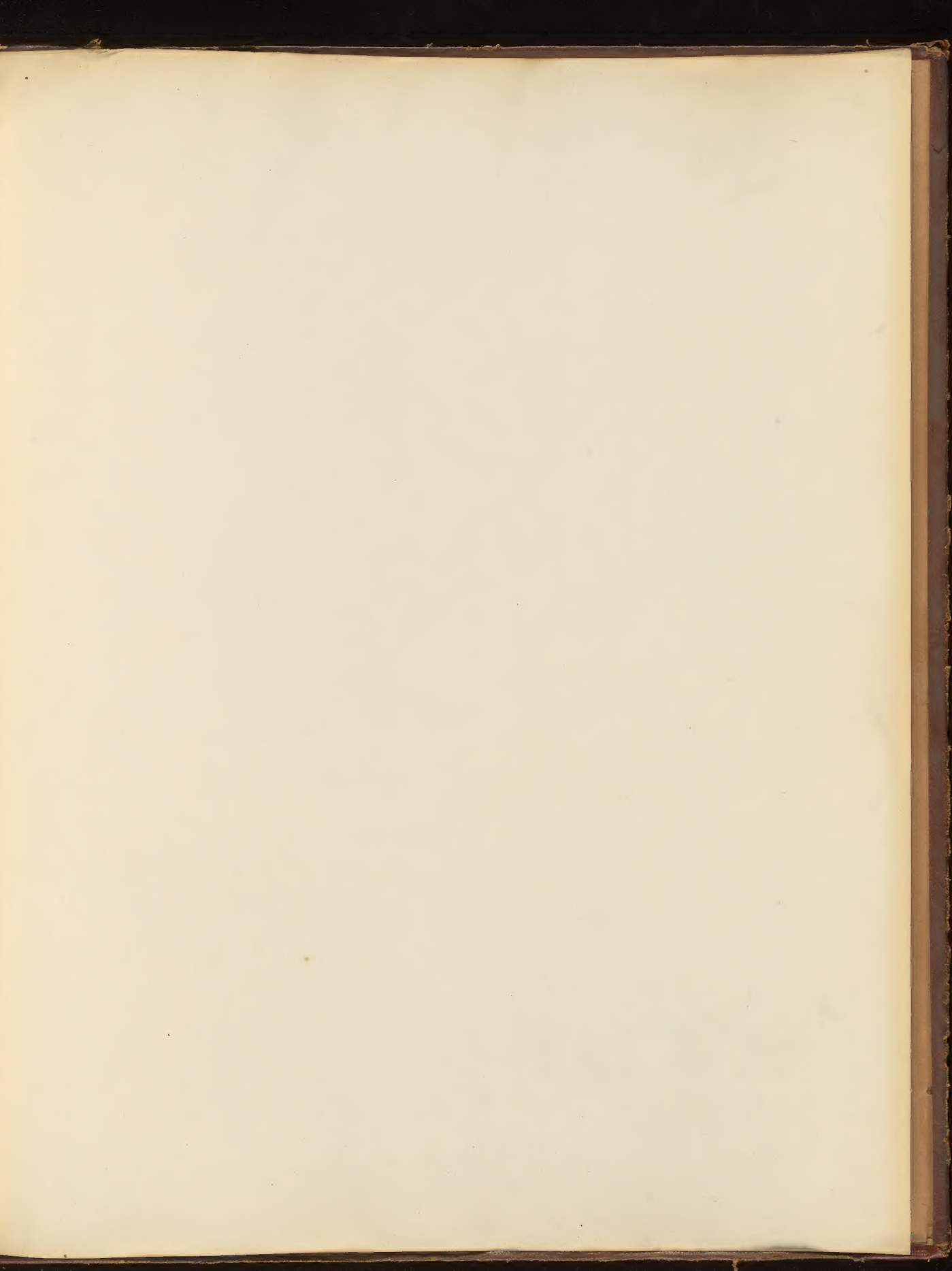


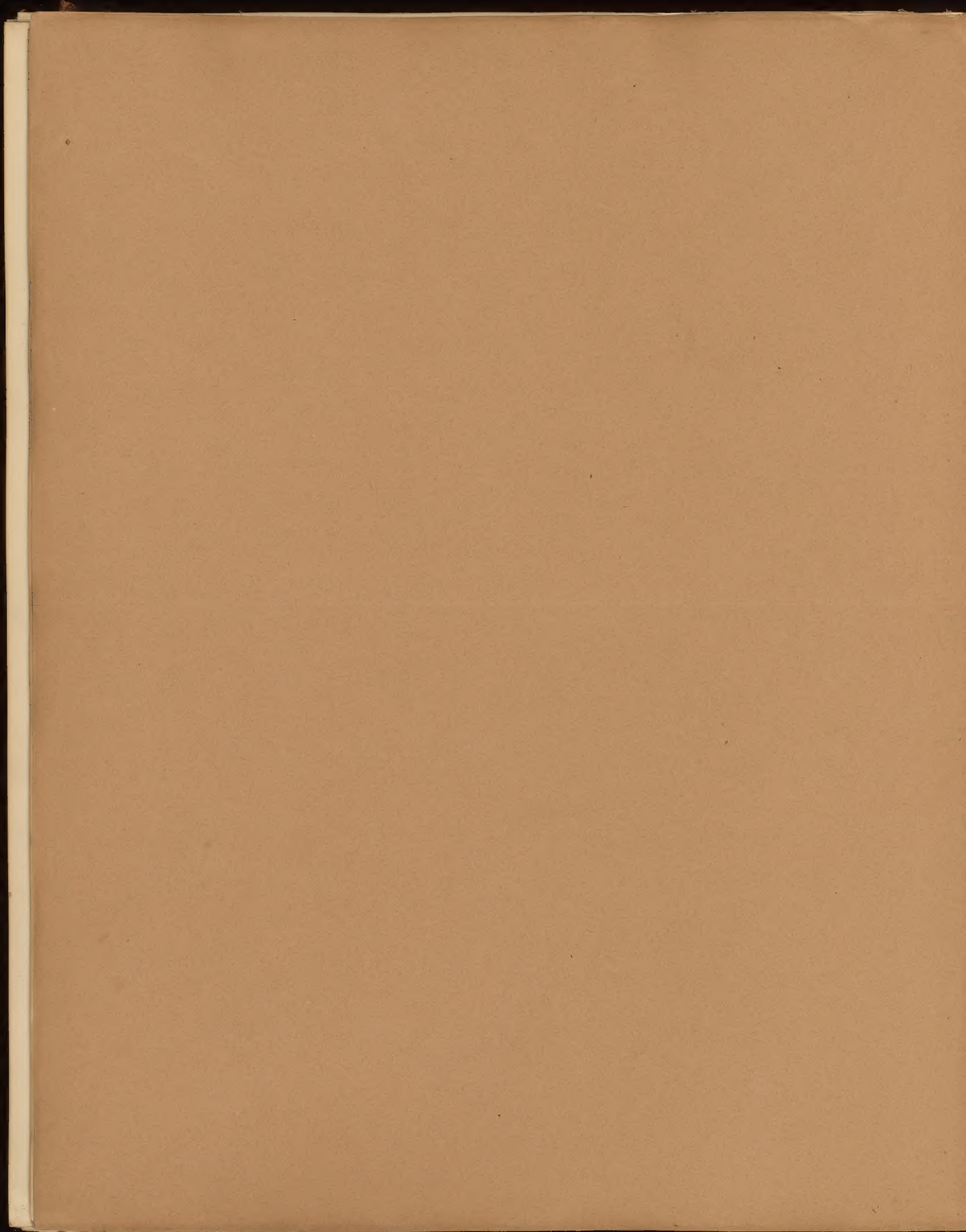












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